

# WITH THE PLAYERS



SCOTT WELCH AS KID BURNS IN "45 MINUTES FROM BROADWAY" AT THE HEILIG



SCENE FROM "PARISFAL" AT THE MARQUAM GRAND



FRANK E. SEAWARD IN "KING OF THE COWBOYS" AT THE STAR



SCENE FROM "IN THE BISHOP'S CARRIAGE" AT THE BAKER



LEAH LA FORCE AS LAUGHING WATER IN "KING OF THE COWBOYS" AT THE STAR

THAT a considerable portion of the population of this town which has been crying for something equally as good as the more popular cities of the country are privileged to see in the way of comic opera, was compensated for waiting so long. When De Wolf Hopper and Marguerite Clark and "Happyland" came to the Heilig the most exciting were dismissed after the first ten minutes of the entertainment. When it was over there was a mutual agreement as to its superlative merits, and the effective word-of-mouth advertising which followed the first performance served to crowd the theater at each of the repetitions. "Happyland" was one of those rare contributions to the sum total of human happiness that is discussed for months whenever one or two theatergoers get together to take an inventory.

The second offering at the Heilig, though of an entirely different character, was hardly less pleasurable. Grace George came and conquered so easily that aside from the taking of Porto Rico during the late unpleasantness, I can think of no parallel. Everybody who saw her in "Divorcee" immediately capitulated. Both these instances in one week demonstrated beyond a peradventure that the public here wants nothing worse than the best, and is right glad to pay for it.

If the Baker management had some system by which just the right kind of plays could be secured, there would seem to be little occasion for the services of either a leading man or woman. Week before last in "David Harum" William Gleason, in the stellar role, drew delighted audiences which taxed the theater's capacity at each performance and last week, when given his turn, Howard Russell did some very effective starting on his own account in "Charley's Aunt," which also made the receipts of the box office look like a sub-treasury. Both these plays made the patrons glad. They were acted very meritoriously and the featuring of Mr. Gleason and Mr. Russell was entirely justified. Now, if pieces giving Robert Homans, Maribel Seymour, Donald Bowles and others in the cast equal opportunities to play the star in succession, an appreciative clientele would rise up and call George Baker blessed. Besides, it would make money for the house.

Ireland came into her own at the Marquam when Bernard Daly, a recent arrival in the firmament, played "The Kerry Gow" during the entire week. He is a young actor of considerable talent, and the Emerald Isle got none the worst of the argument because he was her champion.

The cheaper theaters are growing ambitious, it appears, for each of them seemed to feel the rivalry more keenly than usual, and was on its tiptoes, metaphorically, to outstrip the other. "As Told in the Bible," which occupied the Empire stage, was several points above the average quotation for Stair & Havlin preferred. The French company, at the Star, apparently made up its mind to go the whole course, and while about melodrama to put all the ingredients into it at once. In proffering "Chinatown Charlie," no thrill that ever thrilled the impressionable lover of "blood and—" was missing. A brand-new production of a brand-new play, "The Lawyer and the Lady," by Franklin Fyles, which included a rain storm, a rural quartet and a rather more elaborate setting throughout, made the Lyric attractive, while the vaudeville houses, the Grand and Pantheons, both had strong bills.



ALBERTA BRIDGEFORD AS SUSIE IN THE MUSICAL PLAY "BUSTER BROWN" AT THE HEILIG

Cowboys" at the Star. These are all scheduled for opening this afternoon. Tomorrow night "The Nancy Hanks" will go on at the Lyric for the week, last week's bill being repeated this afternoon and tonight. The vaudeville will change tomorrow afternoon. Another George M. Cohan bill, "Forty-five Minutes from Broadway," is promised for the Heilig Tuesday and Wednesday nights, that theater being dark tonight and Monday. The latter half of the week will be devoted to "Buster Brown," while the great Paderewski comes for a single recital on the night of February 24.

Underlined attractions at the Marquam are: Clay Clement in "The New Dominion," "The Bells" and "London Assurance" for the week of February 22, and Paul Gilmore in his new play, "The Wheel of Love," for the week of March 1. A. A. G.

**"PARISFAL" AT THE MARQUAM**

Wagnerian Drama Will Be Performed, Beginning Today.

A play as broad in its interests as humanity itself is "Parisfal." Elaborate and spectacular in production, weird in its portrayal of the elemental passions, absorbing as a dream of the highest good, yet keen and intense in its appeal to the individual, such is the description of the Wagner wonder play, which Portland playgoers are again to see in its new English drama dress at the Marquam Grand during its engagement of one week commencing with a matinee this afternoon at 2:15 o'clock.

It is generally conceded to be a condition of dramatic art that human interests must be paramount, and this condition has been complied with in "Parisfal." Abstract ideas and poetic fancies are made real in the characters and experiences of living persons. The faith that good shall be the final goal of life, forms the legend wrought out to certitude in the action of the play. The fullness of

low cunning, craft, duplicity and all the unlovely brood of the nether world, when opposed by the nobler intelligence which comprehends but disregards them all, is demonstrated in this thrilling drama which centers around the personality of the son of many generations of soldier sires, whom his mother would have made a shepherd, but of whom destiny made a king. There is sound philosophy and true art in the final description of the personality of "Parisfal."

As a spectacle "Parisfal" is a tremendous enterprise; the scenery is on a lavish scale and the illumination and electric effects form a striking feature of the production.

The hour of commencement will differ from that of the former custom, the long dinner intermission having been eliminated, now permits of giving the play at one sitting. The curtain for the evening performance will rise promptly at 7:45 and 2:15 at matinee. Auditors should be in their seats when the performance begins, as none will be seated during the action of the play.

**"IN THE BISHOP'S CARRIAGE."**

Isotta Jewel and the Baker Stock Company in Great Modern Play.

The first Portland stock production of "In the Bishop's Carriage" will be given at the Baker this week, commencing with today's matinee, and the event is of double importance, inasmuch as it introduces to patrons of the Baker and Portland theatergoers generally Miss Isotta Jewel, a leading woman, in the role of Nance Olden, a part which she is peculiarly well adapted to play. The piece has been seen here before at high prices and with Miss Jessie Hunter in the fascinating role of the girl thief, and as the story is well known, but a brief summary will be given.

William Lattimer, a young Philadelphia attorney, becomes interested in a girl thief, Nance Olden, and tries to arouse in her ambition for a better life. He

time. The exclamations, the evincing of keen interest in which, the stars place all has been planned and carried out with greater skill and actuality than anything similar that has been seen in any production. The view of Earl Manor lighted and rejoicing is also of great beauty. "Dora Thorne" has always been the favorite of all matinee plays, and there will be matinees on Wednesday and Saturday.

**"NANCY HANKS" AT THE LYRIC**

Allen Stock Company Offers Famous Farce Comedy Monday.

Since the Lyric returned to the old Keating & Flood banner the policy is not only to maintain the high standard of excellence which has made it so popular in the past, but to branch out into more pretentious offerings. Both Manager Flood and Director Allen are working steadily with a view of giving the people the very best values that skill and money can provide. Consequently it is an assurance that the week commencing Monday night "The Nancy Hanks," which is rated as among the most classy bills of its kind, will be produced in the most elaborate manner by the Allen company.

The name of the play is unique and catchy and has set many who are not familiar with it to guessing. All have heard of Nancy Hanks, the famous racehorse, but few know that the Nancy Hanks is a mine which has a strong influence on the lives and affairs of a group of stage people. The two leading characters in the plot are a New York feminine star in the height of her popularity and a struggling young leading man who has a hard time to make his way in his profession. These parts are played respectively by Vera Felton and Rupert Drumm and the rehearsal disclose that they are eminently fitted for the roles. Forrest Seabury will be in the spotlight most of the time in one of those character parts in which he has few equals. He will appear as an eccentric Frenchman and his work is to keep the audience in a storm of laughter all the time he is on the stage. It is a cinch that he will succeed in doing this. Mrs. Clara Allen, Marie Thompson, Irving Kennedy and the others will be right in the forefront also and nobody will be slighted. There will be beautiful scenery and a fine production throughout. "The Nancy Hanks" is a good show to see Monday night and all week.

**"THE LAWYER AND THE LADY."**

This is the last call for that great rural drama, "The Lawyer and the Lady," in which the Allen company has been working heartily during the past week. Everybody who has seen it is greatly pleased and the wise ones will go to the matinee, today or the next performance tonight. The rain-proof effect and the singing of the Empire quartet are alone worth the price of admission. Remember this fine show today.

**"KING OF THE COWBOYS"**

Engagement is Opened at the Star Theater This Afternoon.

"King of the Cowboys" is the play which opens its engagement at the Star Theater this afternoon and will continue all week. There will be matinees Tuesday, Thursday and Saturday.

This new play will be an event for it is unknown to Portland theatergoers and is a novelty. The drama was written some time ago by one of the best-known melodramatic authors and received its premier in the East a few months since. The play met with instant favor and enjoyed a metropolitan

case, Mr. Lamar is the man behind the dog.

Ten thousands and thousands of youngsters Buster and his canine pal are quite as real and far more important than any of the heroes of Mother Goose or their syndical school lessons, and to have them represented on the stage in any but the realistic form, would have been as futile as it would have proved fatal. But boy and dog, they have met the public and the public is theirs for a long time to come. The Buster Brown Company has an entire new scenic dress this season and gorgeous new costumes as well. The musical numbers are said to be of the whitening kind and the cast the best yet seen in this most enjoyable evening's entertainment. Among the more prominent members of this large cast may be mentioned John and George Gorman, the famous minstrel men formerly the stars with the great Gorman Minstrels. Seats go on sale next Tuesday, February 18, for the engagement at the theater box office.

### "FUNNY BUSTER BROWN"

Famous Musical Cartoon Comedy at Heilig Next Thursday.

Master Reed and all score coming in "Buster Brown." Buster and his dog pal Tige to be presented in a manner that will delight the cockles of every small boy's heart. "Buster Brown," which comes to the Heilig Theater, Fourteenth and Washington streets, next Thursday, Friday and Saturday nights, February 20, 21 and 22, with a popular price matinee Saturday, is said to be even funnier than Outback's famous cartoons. Cartoon plays as a rule are unlovely horrors, but this dramatization of Outback's creation is one of those exceptions which prove the rule. It is not the dramatization itself which scores particularly, but the characterization of Buster and his dog. Master Reed, who will be seen as "Buster," is said to be an elfin wonder. No larger than a fairly well developed child of 12, he acts with a child's simplicity and yet with a technical knowledge which stamps him from the outset as a consummate little artist.

One of the most attractive scenes is said to be where Buster jabsbers French like a native. Master Reed's accent is said to be a delight. Edwin Lamar, his said, makes Tige a four-legged masterpiece instead of sending all facial expressions to the diminutive bow-wow, as his predecessors in this most trying part have done. Most actors have sufficient difficulty in making their own physical features seem almost human on the stage, but when it comes to hiding one's face behind a canine mask and still making it speak louder than words, there's an artist in the offing somewhere. In this

Act 2—Miss Olden's apartments, May. Act 4—Police station. Same night. Act 5—Dora's, stage manager.

**"DORA THORNE" AT EMPIRE**

Bertha M. Clay's Famous Love Play to Open Today for the Week.

"Dora Thorne," a beautiful dramatization of Bertha M. Clay's well-known novel, will begin a week's engagement at the Empire with today's matinee, and the announcement has already caused an unusually heavy demand for seats. No play of recent years has attracted so much attention and is being so strongly patronized by the public everywhere as this, and critics are unanimous in their praise of the production and its supporting cast. One cannot neglect seeing it for it teaches a strong moral lesson, and will be enjoyed by old and young alike, and by people of all walks of life.

The manner in which McMillen and Farley have produced "Dora Thorne" calls for only the heartiest admiration. They have supplied settings which are in the best of taste, two of them suggestive of the richness, coupled with what to our modern eyes, seems lavish, belonging to the English palaces of the 18th century, and yet free from all hint of vulgar theatrical display. The costumes are similarly elegant and appropriate and the movement and grouping of the persons taking part in the action proper, have been so carefully considered that naturalness and dramatic effectiveness have never been sacrificed. Yet a pictorial quality which seems to belong to the old paintings of the English school has been obtained. As for the scenes in which the folk have part, these are among the best offered here in a long